was.
304 was more common formerly. The tattooing occurs on the arms, face, and chest. In Tandjung Bunga there is a lot of tattooing. Sometimes this is done on the back of the calves too. The young people do it no longer. However, the guru's daughter has her name tattooed on her arm.

342 The houses have upright sticks at the ridge ends, but the guru says this is of no significance.

764 Stones called nubanara are all over the kampong, lying flat mainly. I wonder if maybe these could have been used for graves in this kampong before, because the nubanara are scattered like the graves in Ende.

346 178 535 368 At the top of the kampong is the korke of the kampong, and in front is a nama, or rectangular dance place. This consists of a platform built up of stones. Some of the stones should stand (four, one for each of the main suku; but the guru says there may be more than four standing). This appears in Vatter's[1] photo of another nama. These former uprights here have fallen down and he says the people do not bother to erect them again. This is a sign of the steady breakdown of paganism. On the dance place there is an old drum left standing. It is evidently no longer used. The korke is empty, and has merely a bale-bale under a roof. No walls are left. The roof has not been repaired, which again may show the breakdown. Near the korke is a large house of [614] the tuan tanah of the main suku, and near this is the korke of his suku. In addition to the kampong korke, there is one for each suku, but no nama in front of these. These korke are used by the kepala suku, who is also the tuan tanah of the suku, for suku rites regarding rain illness, etc. The main korke is used for kampong rites. [574] When a feast is thus given, the big men sit on the bale-bale in the korke, and the dancers per- • [534] form in front to the music of a drum and gong.

[1] [See bibliography, cat. 113--Analyst]

[124] arrived after dark. We saw a very clear change
144 in physical type.[1] The Manggarai are clearly proto-Malay with a fair amount of Mongoloid blood in them.

[311] We went down to the coast through the empty
361 land, being burned off in large part, to Aimere.
342 Then we went across the wild and jungled peninsula to Mborong. We picked up a small girl from the hospital in Mborong who was going to school in the mountains. She got sick on the way. Then, up in the empty hills again, we saw a tree house on the way. Underneath it were some Mongoloid looking men and they said they were iron workers who were working on a bridge. They sleep in the tree house, which they built
[137] against mosquitoes which are bad here. They were from Ruteng. Later we heard that they have been here for years, "working" on a bridge.

[132] We ran into a terrible fog as we went up and up toward Ruteng. In the evening we attended
[443] the pasar malam, and there in addition to the
[525] gambling was a play with a story about how in-
536 dependence means decency and not rowdiness.
177 It was full of Catholic influence. Between the
533 acts there were instances of poor singing and dancing by a little girl who sang and stepped around and by some sillily dressed boys who went through marching motions to almost inaudible
[534] singing. The orchestra consisted of a violin and a ukelele, nothing else. The band consisted of a few horns. A small child held up the music for the trombone player, who didn't use the slide. The play was incredibly bad. Thus they lose the fine old singing and dancing and drama rites and instead of them they now have these imitation things which are bad beyond belief.

Wae The next morning we went to the mission and
793 met several priests, including the rector, van
124 Bekkum,[2] who wrote an article on Manggarai art. He was a bearded fellow and not bad. He said

[1] [i.e., the Manggarai vis-a-vis the Ngada--Analyst]
[2] [See bibliography, cat. 113--Analyst]

We

842 too uncommon. If relatives help out in this
583 matter, they must be repaid.[1] The assistant
[602] said that if there are no children or if there
[597] are very few children, it often happens that a man buys a child, who then becomes one of his own. (From whom does he buy?)

565 The ranks are:

582
595
1. Radja bangsawan
2. Dalu bangsawan (he says, since 1880) (Kraeng)
3. Gelarang bangsawan
4. Leke (commoners)
5. Mendi (slaves)

The first three may intermarry, either way. The last two may intermarry, also either way. Polygamist marriages are possible, and this goes even for the Christians who do so in order to have more children. He talked as though polygamy, if done for this purpose only, was not so bad. He is of the gelarang and his wife of dalu. The children are of gelarang.

624 Then we got onto the subject of the social
621 organization of Weol. He said that there is a
342 tuan tanah and also a second man, whom he will
534 explain later, as it is a long story. There is also a medicine man, and he is important in ceremonies. He will give me the posts of the kampong later on the sheets.

Weol has two offshoot kampongs. One is Tjantsia (where he lives) and the other is Tjara, on the next hill. The former has a tuan tanah tjabang (a branch tuan tanah). Incidentally,
[178] the present tuan tanah of Weol lives in a rectangular house, which was an unknown thing here before ten years ago. Even in this rectangular house, there is a main post or rather a place which serves as a main post, and here the tuan tanah sits as the center of rituals. The tuan tanah must have in the house a gong and a gendang

[1] [i.e., meeting the bride price --Analyst]

We
621 or drum. Thus they may speak of his house as
624 the rumah gong-gendang. These instruments are
534 used in the rites, and as tuan tanah he must have
342 them. If there is a branch kampong, the tuan tanah tjabang must get a gong and a gendang from the mother kampong tuan tanah. Thus the gong-gendang is a symbol of power, like the Celebes aradjang.

There have been men who from time to time try to become tuan tanah-like by getting a gong and a gendang. This is not possible, however, as they must come directly from the old tuan tanah. Sometimes a tuan tanah tjabang is not happy in the branch kampong and he may come back to the mother kampong, taking his gong-gendang with
621 him. I think he said that a branch is often
614 caused by the fact that there are two va'u in a kampong, and one may split off and move to a new location. Evidently there is a tendency to keep the rule of one va'u per kampong. Thus I note that he says that the Ruteng kampong, which has two va'u, is having internal trouble between the two. There might be a split off in such a case.

797 He said finally that Catholicism has made
178 just about no change at all in the adat. It stands fast. Maybe here we have a case of greater technical change than in Larantuka or Ende where there has been practically no technical change, but on the other hand, there has been very little change in the adat here, which has been much modified in Larantuka and Ende.
[242] Thus one can see beautiful farming techniques here, and the mission is strong in this type of development. There are also wooden houses with nails (cost about fl. 2000.00 in meat and gift salaries and materials). In Larantuka and Ende the economic conditions remain at the same old miserable level. Thus the mission changes adat and religion a lot in Ende and Larantuka, but only technical changes have occurred here.

We

624 In the house of the tuan tanah of Weol there
342 are four households. The tuan tanah has a sec-
592 tion to one side, since the old place in the
554 rear, as in the round house, is impossible be-
534 cause the rear door is located there. He keeps
the gong-gendang, which is the symbol of his
being tuan tanah. One might even call the tuan
tanah house the drum house. These drums are
important, as they are used in agricultural
rites.

778 There are no holy stones (yet see later) in
the kampong here. I hear that there are some in
kampong Ruteng, which I must see. In each kam-
pong there is a tree (the Weol one died some
time ago and was replaced; the new one is rather
small). Around these trees (the assistant knows
nothing of the significance of the tree) are
placed stones. He says they have no magic power,
but in sacred rites animals are sacrificed there
below the tree. In the cleansing of the kam-
pong rite these stones are rearranged nicely.

178 Nowadays it is possible to marry in or out
582 of the clan. It is also possible to marry
614 within or without the kampong, and the kampong
[621] usually consists of one clan. But even now one
may not marry in the same panga. Thus there is
lineage exogamy.

Formerly clans too were exogamous, but in
special cases one might marry in, for example,
if the girl became pregnant. Evidently there
were other cases too. But since about fifty
years ago endogamous marriages within the clan
have been possible. Nevertheless, most marriages
are outside of the clan. The first case of clan
endogamy in Weol kampong involved the parents of
the present tuan tanah. This occurred fifty
yeargs ago. He said that they cannot remember
what trouble was caused if any. The assistant
has heard tales of evil following such cases of
endogamy. I must follow this up. What has

We
534 drums and gongs were brought here from several
535 kampongs. These are the real tuan tanah articles.
[624] At one time three little girls danced with their eyes downcast and with very little movement of the feet. They wore slendang and nice
[292] dresses. The oldest man, looking like a nickel head Indian, had on an amazing costume with rich embroidery, and a silver fringe under his chin like a beard. For a head decoration he had a gilded horse. He also carried two kris, and each of the other men had one.

526 Now, at 6 P.M., after all day of it, taking turns, the men are still whipping. This is a tireless business.

609 We get the impression of real remoteness
178 here. These men are from the kampong nearby, and in this large bowl of distant mountains they are in their old dress doing the weird old practices and it has little to do with modern freedom and independence. When we go to such a place they look more at us than at the performers. We steal the show. But this is so all over Indonesia for whites. And they stare at us endlessly.

304 The tuan tanah of Weol has an elaborate set of patterns tattooed on his arms.

291 The Manggarai men often wear plaited, flat, songko-like headgear.

~~231~~
492 The horses here are important. Men and women ride them, but mainly the former. The whole
[133] open land looks like the wild West. The priests use only horses here. They are small and spirited and bells are usually placed around their necks.

614 The next day we went again to Weol and asked
[624] if the tuan tanah and the kepala kampong were really brothers. If so, how could they belong to different panga. I found out that they are not brothers but merely distantly related.

The three panga names in Weol are the names

£

517 few moving pictures, and the trips to Ende town.

535 They dance and sing, although they do not
[526] have the whip dueling here. They do the bamboo dancing as in Manggarai. They dance and sing only at the time of the full moon, and
• [534] prepare the occasion in advance. Local instruments are only the drum and the gong. Anything else is imported. And the only dances of old are the ronggeng and the main tandak (round dance), and the bamboo dance. This is all.

526 They play soccer and raga (rattan kick
524 ball). They have no card games. They do have a corn and hole game. They also spin tops, but do this only after the harvest.

53 They no longer make wooden images. There is no stone work here and no drama (evidently not even much in the ritual). There is no
[286] painting. Weaving is about the only local art. Thus they are very poor, aesthetically.

527 The only free days are feast days, Lebaran, and now merdeka. The rest of the time the people have to work hard. As they say, it is kebon, kebon, kebon. But after the harvest things are easier. During the growing season times are really arduous.

546 Very little is known locally about alien amusements. They seldom see movies, seldom if ever read, and almost never talk with foreigners. (Indeed, this underlines the remoteness of these people. They are near Ende, but nearly all of them are far away from anything outside.) Most of the people here (by far) have never seen a movie, and the others have only seen one once or twice. They do not understand that sound movies talk. This came out when I asked about how many people had seen them. The kapitan said that they don't have that kind of movies (he had never heard of them evidently). Yet he has seen at least one, but he thought

We

526 face as well as on their body. In regard to girls who like men who have hit the eye of an opponent, he says that one should merely say that girls admire clever whippers (like athlete lovers in the United States).

The only sports followed are soccer and raga.
524 Card games are new and rare. (I noted that he bought a pack recently.) Also, there is a stone in a hole game. There are many children's games.

[595] Dances here are only local dances. There is
532 no sculpture, but they do have the old images. In regard to these old carvings, they do not
773 know who made them. Note the petrifaction myth regarding Ine Amba. I don't know the story about the Vatu Veol, but I think he has it in his notes.

778 Note: On the map there appears the high little hill near the tjompang. This is called "the place of sunning selves before." Here the people used to sit for sunning themselves, and many still do. However, there are no rites connected with this. It is probably impossible to link this with a sun cult, as in Ambon. It is in the right place for it, as it is a bit off from the old site of the kampong, and on a nearby hill, as in Ambon, where the sun mound is a bit off from the kampong on a hill. Note also that it has the "sun" element in it. And its name was "bangka" ("former") which also applies to the old kampong site, which is called "Bangka Veol."

531 There is quite a bit of wood carving on the houses, especially on the decorations on top. Ordinary, clever men do this. The only real
534 musical instruments are the drum and the gong (and they are amazingly good at them). Bamboo flutes are for individual amusement only; they are not festive instruments. Thus the drum and the gong are the only instruments with any "standing".

[i.e., the assistant --Analyst]